

2

# ANTIQUES

For  
A Voice with Accompaniment;  
Together with  
SONGS ON VARIOUS SUBJECTS,  
for  
One Two & Three Voices:  
A Through Bass to the whole  
And all the Songs Transposed,  
for the Flute.

---

The Words & Musick by Henry Carey

London Printed for the Author, and Sold at the Musick  
Shops. 1724. Price 6s

38  
12. 14  
163.



T O T H E  
S U B S C R I B E R S.



HE following Compositions having had the good Fortune to please in Private, and being desired to Publish them, I have at last ventured 'em abroad, for these Reasons :

*To please my Friends,  
To mortify my Enemies,  
To get Money,  
And Reputation.*

And First, To you, my Friends, whose kind Influence cherish'd my Fancy, and gave Life to my Endeavours, this comes a grateful, tho' small Return for your Favours to the Author ; who, like the School Boy, lays his little Specimen at your Feet, to implore your Protection, to receive your friendly Censure, and promise future Amendment.

As for my Enemies, one would hardly think such a merry Fellow as I should have any, (but such have your Encouragement and my Industry rais'd me) they, I am sure, neither expect or desire any thing of this Nature from me, therefore take I this Opportunity to undeceive them ; and if they have not Generosity enough to call home their Ill-Will, I despise the Friendship of such implacable Men, and still court them for my Enemies.

The Care of my Family is my allotted Task in this Life ; the Science I profess is the Portion given me for their Support ; and as I am accountable to them for what I hold in Trust, I think my self obliged to make the most of it : I hope therefore no Body will blame me, for endeavouring to get Money to make Life easy, and Contemplation free.

All Authors are ambitious of Reputation, tho' few obtain it. I am resolv'd to stand Candidate, however ; if I succeed, it will overpay my Labours ; if I fail, it shall be a Warning to me for the future.

And now, my most honoured Friends ! accept the Will for the Deed, for I assure you I have done my Best ; if you think well of my Endeavours, I shall smile at Envy, and bid Ill-Will defiance. For what more can I wish, when my little Labours have pleas'd you, your Approbation has mortify'd my Enemies ; by your Encouragement I have got Money ; and your Friendship is Reputation, to

*Your most Obedient  
and Obliged,*

H. CAREY.

# SUBSCRIPTIONS

THE following Contributions having been  
presented to the University of Harvard, and being delivered to Profes-  
sor Green, I have at first transmitted for publication, the  
same:



To Prof. Wm. Brewster,  
To Prof. J. M. Woodbury,  
To Prof. Wm. Brewster,  
And Reddick.

And thus, To you, my Friends, who kind influences  
present, and have given to my Endeavours, this course a stability, the  
best Reward for your Favours to the Author; who, like the Psalmist  
says, "By this time shall I have done your Work" to implore your Protection  
to receive your friendly Critiques, and promote American Science.  
As for myself, one would hardly think from a word, I say  
as I should have, (but truly I say,) I am the luckier than myself  
of this Nature's gifts, which I take I this Opportunity to make  
certain friends; and if they have not Generosity enough to call them  
their III-Wall, I doubt not the Kindness of such individuals. Who  
comes, gives for my Encouragement.

The Castle of my Imagination is in this Life; the  
Science I possess is the Vision given me for their support; and as I  
am accustomed to turn to myself I hold in Trust, I think, the best  
opportunity to judge the worth of it; I hope therefore in good will present  
you, for consideration to get Mously to make this the, "My Contempla-  
tion here."

All Authors are summoned to the Subscription of Reddick, who offers  
sumptuous to young Candidates, power; if I may say so, in the University  
my Lapsus; if I may, it shall be a Witness to me that I have  
and now, in many populous Cities, seen the same  
for I think you will have done my best; if you think so, to myself  
comes, I shall thank it to you, and bid III-Wall goodbye. I do not  
care I always, whether you little I suppose have been a  
son to me, and form yet another; but I have  
Mously; and you shall be Reddick's.

Yours very Obediently

John Osgood

H. C. A. H.

# The Artfull Shepherdess

Recit.

Cantata

*The fair Pastora, late in a Shady*

*Grove, with Cupidon her Darling Swain, Prostrate before her a Thousand tales*

*Love the Shepherd told, but the Relentless Fair, with Air dis-*

*-dainfull; thus answer'd all, his Protestations.*

Aria

The

2

Abridged by J. S. C.

Groves the Plains, the Nymphs the Swains, the Silver Stream, the Cooling

65 65 6 5 #6 6 5 6 7#6

Shade; all all declare, how false you are, how many Hearts you

65 6 5 #6 6 5

have be = tray'd: Ungratefull! go, too well I know your fatal.

tr

tr

false, de = luding Art! to e'er = y She, as well as me; you

6 15

make an Offring of your Heart.

6

6 5#6 6 7

tr

3

C

Largo

*Yes, I will leave you,*

*Cruel Maid! yes, I will leave you, Cruel Maid! your dread com-*

*= mand shall be Obey'd; your dread Command shall be O =*

*- bey'd. yes, I will leave you, Cruel Maid! your dread Command shall*

*be O = bey'd; shall be Obey'd; your dread Command shall be O =*

*- bey'd, shall be Obey'd.*

Figured bass notation below the staves:

- Staff 1: 5 4 6 \*6
- Staff 2: 5 6 7 6
- Staff 3: 5 6 7 6
- Staff 4: 5 6 \*6
- Staff 5: 5 6 7 6
- Staff 6: 5 6 7 6
- Staff 7: 5 6 7 6
- Staff 8: 5 7 6 \*3

4

2.

But know, thou Charming Tyrant! know, from you to Certain Death I go; from  
 you to Certain, Certain Death I go. *Da Capo al segno ; S.*

Recit.

This said; with Eyes expressing deadly Reso-lution, the

Melancholy Shepherd took his leave : the Artful Shepherdess

is at a Stand ! resolv'd(how'e'er) she will not lose him so; with

Looks alluring, and a Sirens Voice, she kindly thus recalls him.

*Aria*

Turn, turn again my Dearest Swain ! Gentler usage  
thou shalt find. Gentler usage thou shalt find.

6

Dearest Swain! turn, turn a - gain, turn, turn again my  
dearest Swain!

Gentler usage thou shalt find,  
gentler usage thou shalt find, gentler usage thou shalt find; gent - - ler usage

220 P. 9. 8. 7. *diminuendo*

thou shalt find.

You have my Heart, but want the Art, the Art of

reading Womankind; you have my Heart, but want the Art,

the Art of reading Womankind.

Da Capo

8

# An Epithalamium for 2 Voices

This is the Day, this is the Day,

This is the Day, this is the Day.

Sacred, Sacred to Mirth and Joy! Sacred to

Sacred to Mirth, Sacred to Mirth, to Mirth and Joy! Sacred to

= = cred to Mirth & Joy! Joy! in which the Happy, happy Pair were

Mirth, to Mirth & Joy! Joy! in which the Happy, happy Pair were

Join'd, the happy, happy, happy Pair were Join'd, let bound = =

Join'd, the happy, happy, happy Pair were Join'd, let bound = =

9

boundless Pleasure, boundless Pleasure Every Soul employ; the Swain is

boundless Pleasure, boundless Pleasure Every Soul employ; the Swain is

blest, the Swain is blest, the Lovely, Lovely Nymph is Kind.

blest, the Swain is blest, the Lovely, Lovely Nymph is Kind.

5      6      7      15      6      5      9

## Chorus for 3 Voices

Pass the Glass around with Pleasure, Pass the Glass around with Pleasure, 'tis the

Pass the Glass around with Pleasure, round with Pleasure, 'tis the

Pass the Glass around with Pleasure, 'tis the

6      3      11      6      10

Bride and Bridegrooms Health! Send 'em Blessings without measure, send 'em Blessings

Bride and Bridegrooms Health!

Bride and Bridegrooms Health! Send 'em Blessings without measure, send 'em Blessings

without measure, Honour, Peace, long Life and Wealth, Honour! Peace!

Honour! Peace!

without measure, Honour, Peace, long Life and Wealth, Honour! Peace!

long Life and Wealth! long Life and Wealth!

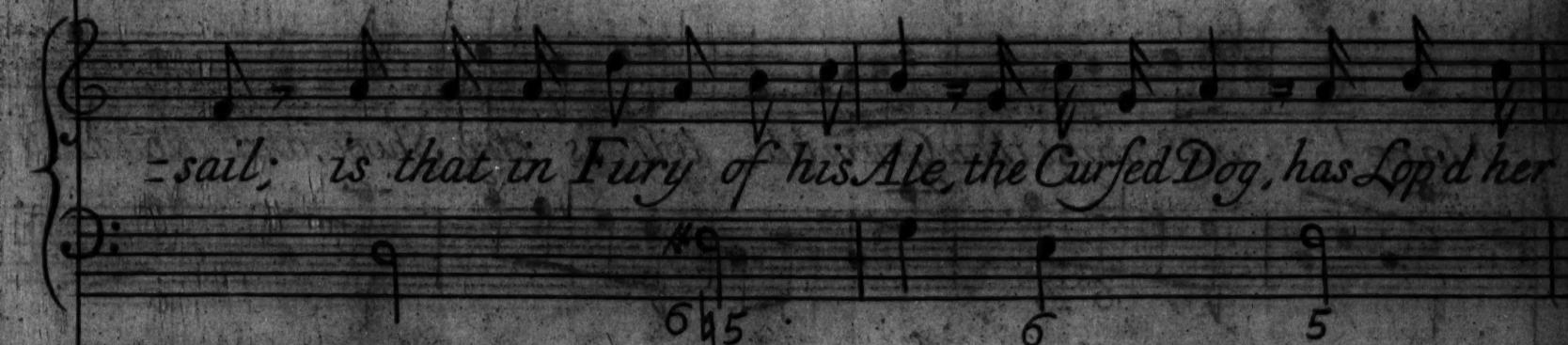
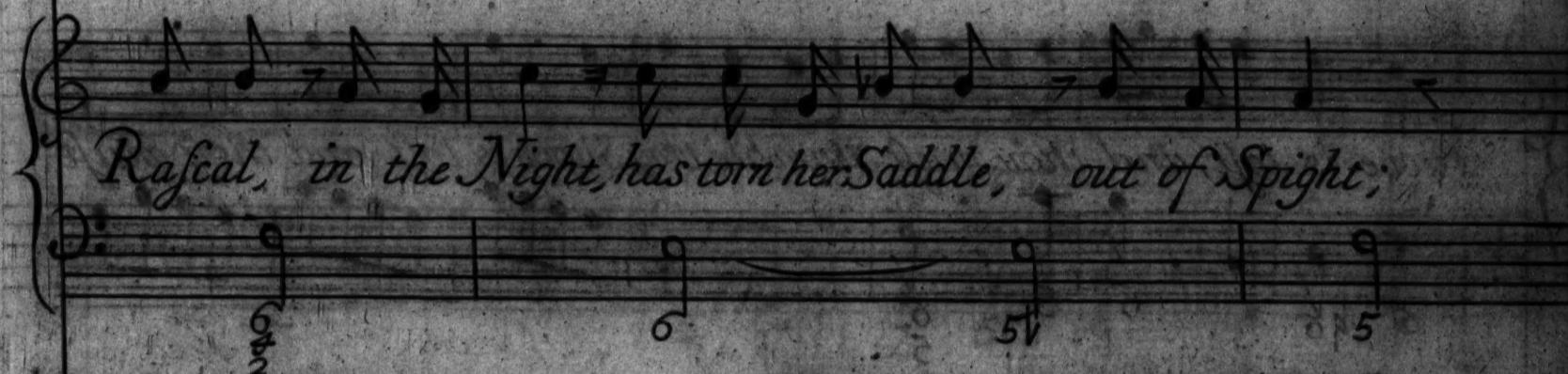
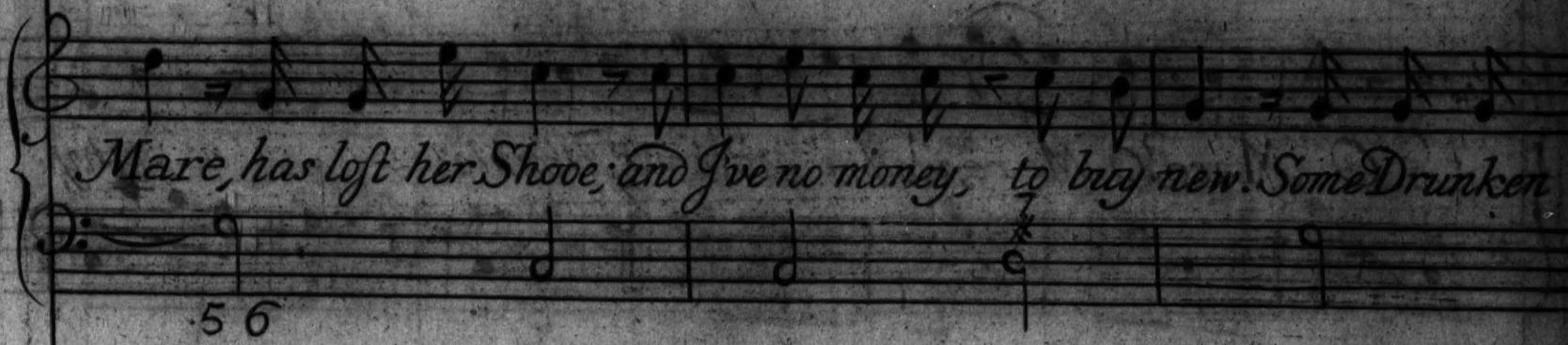
long Life and Wealth! long Life and Wealth! Da Capo

long Life and Wealth! long Life and Wealth!

*F* *6* *6* *5*

The Tragical Story of the Mare, Compos'd  
in the High Stile by Sig<sup>r</sup> Carini

Cantata



*Aria*

*Andante*

O Mare! O Mare, well mayst thou Grumble,  
thy  
Shoe is lost, and thou must Stumble, thy Shoe is lost and thou must  
Stumble, must Stum = ble.

O Mare, O

Mare! well mayst thou Grumble, lost is thy Shoe, and thou must  
Stum = ble; must Stum = ble!

*Adagio Alquanto*

Brains were Addle, that cropt thy Tail, and tore thy Saddle;

Surely the Fellow's

Brains were Addle, that cropt thy Tail and tore thy Saddle,

Addle, surely the Fellow's Brains were Addle, surely the Fellow's

Brains were Addle, that cropt thy Tail, thy Tail, and

tore thy Tail, Sad = dle that cropt thy Tail, and

*Adagio*

tore thy Saddle, that cropt thy Tail, and tore thy Saddle;

34 The Hunting SONG in Love in a Forrest, Sung by  
M<sup>r</sup>. Ray at the Theatre Royal. the Words by  
Shakespear

What shall he have that Kill'd the Deer? what shall he have that Kill'd the

Deer! his Leathern Skin and Horns to wear, then sing him Home, then

sing him Home, then sing him Home, sing him Home, sing him Home.

Chorus of Huntsmen

Then sing him Home, then sing him Home, then sing him Home, sing him Home, sing him Home,

Then sing him Home, then sing him Home, then sing him Home, sing him Home, sing him Home,

Then sing him Home, then sing him Home, then sing him Home, sing him Home, sing him Home,

Then sing him Home, then sing him Home, then sing him Home, sing him Home, sing him Home,

Then sing him Home, then sing him Home, then sing him Home, sing him Home, sing him Home,

Take thou no scorn to wear the Horn take thou no Scorn to wear y<sup>e</sup> Horn to  
wear the Horn, it was a Crest e'er thou wert born. *Chorus again*  
it was the Crest thy Father bore, it was the Crest thy Father bore, thy  
Father's Father long before thy Father's Father long before. *Chorus again*  
The Horn, the Horn, the Jolly Horn, y<sup>e</sup> Horn, the Horn, the Jol - ly Horn.  
is not a thing to Laugh to Scorn, is not a thing to Laugh to Scorn.

The musical score consists of five staves of handwritten music. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It features a basso continuo line with Roman numerals below the staff (e.g., 5, \*6, 6, 6, 6) and a soprano line above it. The second staff begins with a basso continuo line (5, \*3) and a soprano line. The third staff starts with a basso continuo line (6) and a soprano line. The fourth staff begins with a basso continuo line (6, 5) and a soprano line. The fifth staff starts with a basso continuo line (6, 6, \*5) and a soprano line. The music includes various dynamics like forte and piano, and specific performance instructions like "End with the Chorus".

*End with the Chorus*

# The Expostulation

A handwritten musical score for 'The Expostulation' featuring three staves of music and lyrics. The score includes various performance markings such as 'tr' (trill) and dynamic markings like 6, 5, 3, and 7. The lyrics are integrated into the musical lines.

Turn, turn away mine Eyes,  
make not a Sacrifice, make not a Sacri = fice of my poor Heart !

turn, turn away = = = mine Eyes, make not a Sa = = = orfice,

make not a Sa = = = orfice of my poor Heart !

Tho, beyond Mea = sure, you share the Plea = sure;  
that feels the Smart, that feels the Smart, you share the  
Pleasure, you share the Pleasure, that feels the Smart, that  
feels the Smart, that feels the Smart; you share the Pleasure;  
that feels the Smart.

*Adagio*

4 3 6 4 6 3

that feels the Smart. Da Capo.

## (The Intrigue) by way of Dialogue

Siciliana

2 \* J2 8  
 Make haste, and away mine only Dear! make haste and away, a -  
 6 6 6  
 tr.  
 -way, for, all at the Gate, your true Lover does wait; and I  
 6  
 Prithee make no delay.

O how shall I steal away my Love?  
 O how shall I steal away?  
 My Daddy is near, & I dare not for fear,  
 Pray come then another Day.

3

O this is the only Day my Love,  
 O this is the only Day!  
 I'll draw him aside, while you throw the Gates wide;  
 And then you may steal away.

4

Then Prithee, make no delay, dear Boy!  
 Then Prithee make no delay:  
 We'll serve him a Trick, for I'll slip in the Nick;  
 And to my true Love away.

5

O Cupid befriend this Loving Pair,  
 O Cupid befriend 'em, I pray!  
 May their Stratagem take, for thine own sweet sake;  
 And Amen! let all true Lovers say.

## (A Reveille)

J9

Or Morning Call to the Bride & Bridegroom  
For 2 Voices

A handwritten musical score for two voices, featuring six staves of music with corresponding lyrics in English. The music is written in common time, with various key signatures (G major, F major, C major, B-flat major) indicated by sharps and flats. The lyrics are as follows:

See! the Morning gives you Warning to suspend your dear Delight!  
See! the Morning gives you Warning to suspend your dear Delight, see! see! see the  
Morning gives you Warning to suspend your dear Delight! Rise to  
Morning gives you Warning to suspend your dear Delight, Rise, rise, rise to  
Bless us, and Caress us! Cupid bids you quit the Fight.  
Bless us, and Caress us! Cupid bids you quit the Fight, quit the  
quit the Fight, quit the Fight; Cupid bids you quit the Fight.  
Fight, quit the Fight, quit the Fight; Cupid bids you quit the Fight.

# Happy Myrtillo

On a Grassy Pillow, the Youthfull Myrtillo, the Youthfull Myrtillo, Trans-

ported was laid; in his Arms a Creature, whose Every Feature, whose Every

Feature for Conquest was made; to his Side he Clasp'd her, and

Fondly Grasp'd her, and fondly Grasp'd her, while she Cry'd Oh Dear! Oh

Dear Myrtillo! had I known your will Oh! had I known your will Oh! I'd never come here.

2

Streams gently flowing,  
And Zephyr blawing, & Zephyr &c  
Ambrofial Breeze;  
A Swain admiring,  
And all Conspiring, & all &c  
The Charmer to please:  
The dear Nymph. Complying,  
No more denying, no more &c  
A Silent Grove;  
Oh bleſſt Myrtillo!  
You may if you will O, you &c  
Be happy as Jove.

3

Now the Devils in it  
If such a Minute, if such &c  
The Shepherd could lose;  
No, no, no Myrtillo  
Has better Skill O, has &c  
His Moments to Chuse:  
The delightfull Treasure,  
Of Love & Pleasure, of Love &c  
He boldly seiz'd!  
And like Myrtillo,  
He had his fill O, he had &c  
Of what he pleasd.

The Precaution) in French & English

23

Gardez vous bien ber-gere! de vous laisser Charmer.

de vous laisser Charmer: Conservez L'art de Plaire,

Fuyez celui daimer, fuyez celui Daimer!

L'amour est un Martire, Souffrez que Lon soupirent,  
Qui ternit les Appas, Mais ne soupirez pas,  
Qui ternit les Appas: Mais ne soupirez pas.

O Nymph divinely Charming, take heed thou art not Charm'd,  
take heed thou art not Charm'd! Be still all Hearts a-larming,

but never be Alarm'd, no never be Alarm'd.

Love is a fatal Anguish, Let all Men for you languish,  
Tis Youth & Beauties Bone, But neer Regard their Pain,  
Tis Youth & Beauties Bone; No neer Regard their Pain.

*The Jolly Bacchanal*

Sheet music for "The Jolly Bacchanal" featuring five staves of musical notation and lyrics in a cursive hand. The music is in common time, with a key signature of one sharp (F#). The lyrics are as follows:

Come all ye Jol -  
ly Bacchanals that Love to Toe good Wine, let us  
Offer up a Hogshead unto our Masters Shrine, our Masters Shrine: Then  
let us Drink, & never Shrink for I'll tell you the Reason why, 'tis a  
Great Sin 'tis a Great Sin, to Leave a House till we've Dra -  
nk the Cellar Dry. In Times of old I was a  
Fool I dran - k the Water clear, but Bacchus took me from that

Rule he thought 'twas too severe; He fill'd a Goblet to the

Brim, & he bade me take a Sup, but had it been a Gallon Pot, by

Jo - ve I'd toss'd it up.

And ever since that happy Time good Wine has been my

Chear; now nothing puts me in a Swoon, but Water, or Small Beer.

Then let us Toe about my Boys and never Flinch nor Fly, but fill our

Skins brimfull of Wine, and Drain the Bottles Dry.

24

# A Touch on the Times

A Merry Land by this Light, we Laugh at our own undoing. and  
 Labour with all our Might, for Slavery and ruin. New factions we  
 daily raise, new Maxims we're ever instilling, and him that to  
 day we Praise, to Mornow's a Rogue ~~is~~ a Villain.

The cunn'g Politician,  
 Whose Aim is to gull the People,  
 Begins his Cant of Sedition,  
 With Folks have a care of the Steeple.  
 The Populace this Alarms,  
 They bluster, they bounce, & they vapour,  
 The Nations up in Arms,  
 And the Devil begins to caper.

3  
 The Staresmen rail at each other,  
 And tickle the Mob with a Story.  
 They make a most damnable Pother,  
 Of National Int'rest and Glory.  
 Their Hearts they are bitter as Gall,  
 Tho' their Tongues are sweeter than Honey,  
 They don't care a Figg for us all,  
 But only to finger our Money.

4  
 If my Friend be an honest Lad,  
 I never ask his Religion.  
 Distinctions make us all mad,  
 And ought to be had in Dervish.  
 They Christen us Tories and Whigs,  
 When the best of 'em both is an Evil.  
 But we'll be no Party Prigs,  
 Let such Godfathers go to the D—l.

5  
 Too long have they had their Ends,  
 In setting us one against t'other,  
 And sowing such strife among Friends,  
 That Brother hant'd Brother.  
 But we'll for the future be wise,  
 Grow sociable, honest and hearty.  
 We'll all their Arts despise,  
 And laugh at the Name of a Party.

## CANTATA

Recit.

I go to the Elysian Shade where Sorrow ne'er shall wound me,

where nothing shall my rest invade, but Joy shall still surround me.

Aria Allegro \*

I fly --- from

Celia's cold disdain, from her disdain, I fly - - -

She is the Cause of all my

Pain, for her a lone I die, I die, I die, I die.

Recit:

Her Eyes are Brighter than the Midday Sun when he but half his

Radiant Course has run when his Meridian Glories Gay - - - ly shine and

Gild all Nature with a Warmth Divine

Aria Lento

See yonder Rivers flowing Tide <sup>ch</sup>w. now so full so full appears <sup>ch</sup>w. now so full so

full appears those Streams that do so sweetly Glide those Streams <sup>y</sup>t

do so sweetly Glide are no - - - thing no nothing but my Tears

## Recit:

*Vivace*

Horrid Woe Horrid Woe Hissing Snakes Fiery Lakes were a  
Pleasure and a Cure Not all the Hells where Pluto dwells can give such  
Pains as I endure To some Peaceful Plain con -  
vey me on a Mossy Carpet lay me Fan me with am -  
broial Breeze let me Die let me Die Die  
Die and so have Ease

30

*Songs in Harlequin Doctor Faustus*  
*The Words by M<sup>r</sup> Booth*

Recit

*Immortal Powers who favour Humane Race, You who the**Various Seasons kindly bles<sup>s</sup>, appear! Let Mirth & Musick fill the Skies,**while from below their gladsom songs arise; The Earth from Magick's**Cursed Pow'r is free, and Heav'n it's self Joys in their Jubilee**Aria Vivace**Celestial Pow'rs Celestial Pow'rs Haste haste a -*

A page of musical notation with lyrics, likely from a vocal score or partitura. The music is arranged in four staves, each with a key signature of one sharp (F#) and a common time signature. The lyrics are written in a cursive, handwritten-style font.

The lyrics are:

- way Haste haste haste away Sym
- Haste away Haste haste away Celestial
- Pow'rs at Phæbus call
- at Phæbus call who rules the Day haste haste away Symphony again
- Peace and Joy Peace and Joy Peace and Joy on Earth re-
- store the Great Enchanter the Great Enchanter is no more
- no no no more no no no more Da Capo

Measure numbers 6, 5, 6, 5, 6, 5, 6, 5 are indicated below the staff lines.

*Flauti unisoni**Aria Affettuoso**Haste O**Beauteous Queen of Night with thy Silver Crescent bright thy lucid Charms ob**-scure no more th'Enchanter now has lost his Pow'r.**Crown our Joys Celestial Queen Crown our Joys Ce**lestial Queen appear and grace the Sacred Scene appear - - appear**appear and grace the Sacred Scene Da Capo.**FINIS.*

*The Song Part Transposed*

FOR THE FLUTE

33

The Groves Symph.

The Plains

tr Song

tr Symph.

tr

Yes I will tr tr tr

Leave you &c Largo

Turn Turn Allegro

Again &c Sym.

tr

tr Song

tr Symph.

tr

34

## FOR THE FLUTE

Sym. Song

tr

3 tr

Sym tr

Da Capo

This is sym.  
the Day song. tr.

\*

\*

\*

\*

\*

Puff of  
Glass &c

\*

\*

\*

\*

\*

D.C.

FOR THE FLUTE

35

The sheet music consists of ten staves of musical notation for flute. The first two staves are labeled "O Marc." and feature a treble clef. The third staff is labeled "Hunting Song" and features a bass clef. The remaining seven staves also feature a bass clef. Various musical markings are present, including dynamic changes like "tr Cho" (trill choice) and "tr" (trill), and performance instructions like "ADAGIO". The music is divided into measures by vertical bar lines. The page number "35" is located in the top right corner.



## FOR THE FLUTE

The musical score consists of ten staves of music for flute. The first staff begins with a treble clef, a 'G' dynamic, and a tempo marking of 'tr'. The lyrics 'O Nymph' and 'do' are written above the staff. The subsequent staves begin with a bass clef, a 'C' dynamic, and a tempo marking of 'tr'. The title 'The Jolly Bacchanal' is written in cursive script above the second staff. The music features various note heads, stems, and rests, with some notes having vertical dashes through them. The staves are separated by horizontal lines, and the entire page is framed by a dark border.

## FOR THE FLUTE

A handwritten musical score for flute, page 38. The score consists of ten staves of music. The first two staves begin with a treble clef, a common time signature, and a key signature of one sharp. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The sixth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The seventh staff begins with a bass clef, a common time signature, and a key signature of one sharp. The eighth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The ninth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The tenth staff begins with a treble clef, a common time signature, and a key signature of one sharp.

Music markings include: *A Merry Land &c*, *Elysian Shades*, *T. Go.*, *tr*, *T. Fly*, *Largo*, *Her Eyes*, *Dento*, *See Yonder*, *Chore*, *Largo*, and *Volti*.

## FOR THE FLUTE

39

A page of musical notation for flute, featuring six staves of music. The notation includes various dynamics and markings:

- Staff 1: *Pia*, *Pity*, *Affettuoso.*
- Staff 2: *Vivace!*
- Staff 3: *Cover me.*, *Bam*.
- Staff 4: *Prestissimo*
- Staff 5: *Allegro*, *Largo*, *Ritmore*, *Presto*.
- Staff 6: *Volti*

*Celestial Powers*

*Flutes*

*ff.*

*Da Capo*

F.F.N.Y.S.

